political apprehensions groundless. This line lies between Alexandria and Cairo."

The route to be taken on starting from Alexandria is parallel to the Mahmoudieh Canal, along the embankment which separates Mareotis from Lake Madieh, as far as the point where the canal bends to the east; and then, avoiding the more cultivated districts, the line should skirt the desert, east of the Natron lakes, and finally terminate at the village of Ghizeh, opposite old Cairo.

His summary is to the effect, "*First*—That the present means of transit are deficient in the important points of convenience and regularity.

Secondly.—That these deficiencies would best be remedied by the formation of a railway in the direction mentioned.

Thirdly.—That there are no insurmountable physical obstacles to the construction of the line. And

Fourthly.—That it could be efficiently constructed at such a reasonable cost as would give sufficient guarantee of remuneration to the undertakers."

IMITATION *versus* DECEPTION.

OUR friend, the defender of imitations (as he calls them) thinks I might have dispensed with applying the "ridiculous term blasphemy" to the expression that "all nature was deception,"—(in other words, the Author of nature a deceiver.) If I now dispense with it, I only do so because he has not repeated this position; and by his not repeating it, I conclude that, whether ridiculous or no, the term has not been used in vain, and that he has had the good sense to see the monstrous nature of the expression into which, in his eagerness to find a support for a favourite opinion, he had inadvertently been led. Even less things have doubtless led us all occasionally into positions involving blasphemy.

The ridiculous use of the term appears to me its application to a style of ornament. It is not I who so applied it; nor should I think of applying it, as Mr. Ballantine suggests, to the practice of men calling one another creators, though I object to that perversion of language, as well as he. I call it ill taste,—falsehood,—presumption, if you will, but cannot consider the term blasphemy "fitter" or nearly so fit for this, as for the expression to which I have applied it, and to which, if repeated, I will still apply it.

A further reference to Dr. Johnson, however, was to enable me to see the term "*deception*" in such a light as to alter all this. Unfortunately my edition of the dictionary does not give either "*counterfeiting*" or "*imitating*" as synonyms of deception; and the use of these three terms as equivalents is a piece of information entirely new to me. Imitation and deception have always, to my mind, been totally distinct ideas,—things which *might* exist together, but were more frequently separate;—as, for instance, imitation without deception, in a pupil imitating a master, and in the whole circle of works of true art, which all imitate nature;—and, on the other hand, deception without imitation, in proceedings with which the London shopkeepers have more acquaintance than they desire,—which, though deceptive, are so far from copyism, that their originality shows a fertility of invention truly creditable to the genius of this country, and disproving (if nothing else will) Mr. Ballantine's singular opinion that "man is not an inventor."

Again, the term *counterfeiting* has always, to me, conveyed both ideas together,—has implied the union of both deception and imitation,—and, therefore, has not been equivalent to either, but only to one species of each, viz., to that species of *imitation* which does, may, or would, *deceive*, and to that species of *deception* which is effected by, or depends on, *imitation*.

Now, till Mr. Ballantine has shown us some authority, besides his own, for confounding these three terms together, I shall take the liberty of adhering to my accustomed use of them as all distinct; and shall consider that there may often be imitation without deception,—just as frequently deception without imitation,—that there may be either without *counterfeiting*,—and that there cannot be a counterfeit without both.

This terminology will enable me, I hope, to make clear to Mr. Ballantine, the very important point on which he has applied to me for information,—an information really of the utmost importance to an artist. He asks, "if the arts wherein imitation [counterfeiting] is practised, be set aside, where professors of the fine and decorative arts are to find materials wherein to exercise their faculties." If arts wherein *imitation* (as I use the term) is practised were set aside, there could be no professors of fine or decorative arts, for these arts are all essentially imitative. It is plain, therefore, that by imitation, our friend here means only that species of it which I distinguish by the term *counterfeiting*. My answer, then, is, "you will find your materials *precisely where you found them before*,"—in the works of *nature*, and in artistic *precedent*. Your materials will remain precisely the same, but the faculties you exercise on them will be slightly different,—you will still *imitate*, but *without counterfeiting*; you will imitate more closely,—more truly. Instead of natural *appearances*, you will imitate natural *realities*. Instead of the *peculiarities* of natural things, you will extract and imitate their *generalities*. Instead of that which distinguishes one thing from another, you will imitate that in which many or all things are alike. You are not imitating nature now, for how can that be *nature* in which no two things are alike? You are not copying *deviations* from nature, you are copying the works of *chance*, instead of those of *creation*,—for everything in nature contains both, and you just extract the wrong portion. Imitate, not what you see, but the method of what you see done. Imitate (both in nature and in preceding art) not the *appearance*, but the *work*, or rather (as Quatremere de Quincy says, in the introduction to his essay on Egyptian art) not the work but the workman,—not as a copyist imitates a pattern, but as a pupil does a master.—"*qui fait, non ce qu'il voit, mais comme il voit faire*." Imitate the ancients: i. e., imitate not *what* they have done, but *as* they have done. Imitate natural and artificial precedents as they were imitated "when the Memnonium was in all its glory," and when the Parthenon was in all its glory, and when Westminster Abbey was in all its glory. Ah! counterfeitor, where are the counterfeits *here*? Is *this* monstrous artificial creation? Did the artists of this abbey "fancy themselves creators?"—and yet show me the counterfeits in it. There are none, for they have not even copied a single plant, leaf, or flower. Have *they* been in want of "materials on which to exercise their faculties?"

But, in this truer and more exact kind of imitation, you will also be always *inventing*, as well as always *imitating*. Therefore, if you persist in the maxim, that "man is neither a creator nor an inventor," I can help you no further. I still think with the majority, that man in general *is* an inventor. Most men think themselves so, and would consider a man who thinks the contrary, and professes a fine or decorative art, to have mistaken his calling.

Mr. Ballantine remarks that I have not said "that the concavity of heaven and the rainbow are what they appear to the eye." After saying that "there is no false appearance in nature," and much more to the same effect, I could not possibly guess that this statement was required; but to satisfy him, I now add, that these and all natural phenomena *are* what they appear to the eye. It may assist him to add, that I deny *things* to appear to the eye at all. Perspective forms and colour appear to the eye. *Things* appear to the mind only. I must only remind him that there is all the difference possible between things *appearing* correctly and *being seen* correctly; a difference which he seems to have overlooked.

And having now given him the information he desired, I must disclaim all the merit of his ingenious plan for converting works of false art into true, by turning them inside outward. His gold picture-frame stuccoed over in all his own, and not deducible from anything I said. I told him all works of true art were more than they at first appear. I never told him all things that are more than they at first appear are true art. That is entirely his own addition. I suppose it was in this way that, when he found in Johnson that every counterfeit was a deception, he concluded that every deception was a counterfeit. I suppose, too, when he found that counterfeiting was imitation, he concluded that imitation is always counterfeiting; and hence, again, that imitation and deception were the same. Some very curious discoveries may be made by this kind of reasoning.

I have little doubt Mr. Ballantine "always thought, that, even in works of high art, the more complete the deception, the greater their excellence." That he always thought right, does not follow. Many of your readers have doubtless always thought the same: and yet, on reading any *foreign* work on art, or the "Oxford Graduate" on painting, or the chapter on "Truth," in his far more admirable "Lamps of Architecture," may possibly be led to think quite differently; or at least not always the same.

That marbling, &c. were used in Egypt 3,000 years ago, requires proof, which I will thank Mr. Ballantine to produce. Whether they were or not, I have (to borrow his concluding expression) no hesitation in saying such arts flourish best in a country like Britain, where the paltry pretences arising from worship of wealth afford the surest guarantee for progress in all that ministers to man's intellectual and physical abasement and brutalization;—in a society that, to keep up hollow counterfeits of wealth, can starve its labourers, and suck the life-blood of God's poor;—in a country brought down to the most desperate extremities, even to that which is *really* mentioned in Holy Writ as the *comble de douleur*, not that which Blondel (as quoted by Mr. Cockerell the other night) so calls, but that which is denounced against the utmost sins, viz., for the land to "spue out" her inhabitants;*—a country that *has been* civilized, *has* had its days of progress and improvement, *has* been young and now is old,—very old and very ugly,—very pinched and worn, and very *thickly painted* too;—a country that, with all this, I love too well to join the sycophants that, finding her name a substitute for their own, puff her up with lying flatteries.

And now, if I do not, as Mr. Ballantine wishes, attach to this any other name than before, I beg to assure him I have no wish to take advantage of his promise, in that case, to leave me "the field." I know of no field. I am not attacking a person, but a thing. I am not writing for Mr. Ballantine, but for such of your readers as are undecided on a question to be settled by arguments, not names. We do not argue to convince *each other*, but lookers on; for it is notorious that arguments only strengthen each arguer in his own opinion. We do not appear as combatants in the lists, but as pleaders before a jury, consisting of you and your readers. The question is not who can wield his weapons best, but who is on the right side. I hope, therefore, my friend will not be deterred, by what he has said from addressing you again; and if he has any more questions to put, I will again endeavour to answer them: if not, he is quite welcome to the last word; and when he has said it, I hope he will shake hands with "Calotect," and not break the fellowship proper between those pursuing one common object—the discovery of truth.

CALOTECT.

BLACKFRIARS BRIDGE.—At a recent meeting of the committee appointed to manage and control the Bridge House Estates connected with the corporation of the city, it was decided unanimously that the centre of the fifth arch of Blackfriars Bridge, nearest the Middlesex shore, should be securely propped without delay, and that every possible measure should be taken to make the piers secure, and to protect the public from any apprehended danger.

* The expression occurs in Leviticus xviii. 25 and 28; also xx. 22.

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